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PRIVATE COLLECTIONS
OF
ANCIENT SCULPTURE IN ROME.

I.—THE JERICHAU COLLECTION.

(Concluded from page 12.)

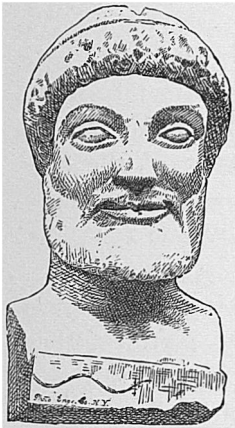


Fig. 5.—ARCHAIC HEAD.

FIGURES IN THE ROUND.—5. *Archaic Head of a Warrior* (Fig. 5).—

When I first saw this head I was so struck with its resemblance to the type of the Æginetan groups that I was inclined to believe it belonged to them. Everything seemed to favor the notion,—material, workmanship, expression, size. When, moreover, I reflected that these groups had been restored by Thorwaldsen in Rome, it did not seem to me impossible that this head had been abstracted, as things often are, by some workman, and sold forty years afterwards to Mr. Jerichau. Not feeling sufficient confidence, however, in my own judgment, I sent a photograph of the head, along with the necessary measurements, to Dr. Brunn, in Munich, where the Æginetan groups are, asking him to give me his opinion in regard to it. He very kindly acceded to my request by a letter, of which the following is a translation:—

“MUNICH, May 29th, 1880.

—“DEAR SIR,—As far as I am able to judge from a photograph, I am inclined to give it as my opinion that the head in the Jerichau Collection cannot be brought into direct connection with the Æginetan groups. Even in its dimensions it seems a little larger than the heads of these, and is altogether somewhat broader and more massive. It is, however, especially in the management of the eyeball and eyelids that it seems to me to differ from them. The edges of the eyelids in the Æginetan heads are sharper and more finely cut, while the eyeballs do not project with so much roundness. It is possible that the head stands in no very remote connection with the Æginetan school; but it again stands, in many ways, closely related to the Peloponnesian school. Consequently, in the absence of external circumstances, e. g. certain information in regard to the place where the head was discovered, it is very difficult to give a definite opinion. In order to do so, indeed, one would have to examine the original itself very closely, inasmuch as otherwise it is impossible to see with clearness the management of the surfaces, their relation to each other, and many other technical points. In any case, however, we have to do with a work which deserves to be studied more carefully, and it is highly desirable that the head should be withdrawn from its present concealment, and made accessible to scientific study.

“I return you the photograph, and am yours, with the greatest respect,

“H. BRUNN.”

Without wishing in any degree to oppose my judgment to Dr. Brunn's, I still cannot help feeling that, if he had an opportunity to examine the head itself, he would find it more similar to the Æginetans than is shown in the photograph. Photographs, as was demonstrated some time ago in a very interesting article in the *Zeitschrift für bildende Kunst*,¹ often materially alter the proportions of things having curved surfaces. The head in question is by no means massive, although in the photograph it seems so. No doubt, now that attention is called to it, it will be carefully studied, and its connections determined. It remains for me only to say a few words respecting its present condition.

¹ Vol. XI. p. 75 et seq. *Dr. Hermann Vogel's perspektivische Studien mit Hilfe der Photographie*, by Bruno Myer.

The head is by no means as perfect as might appear from the photograph. The bust, from the middle of the neck downwards, and the nose, are restored in plaster, while the back of the head, which must from the first have consisted of a separate piece, is altogether wanting. On the top of the head there is a notch, evidently intended for fastening the bronze helmet which the warrior wore.

6. *Torso of Herakles, resembling the so-called Torso of the Belvedere* (Fig. 6).—This fragment is of marble, and, including the base, measures in height 0.40 m. It represents Herakles sitting

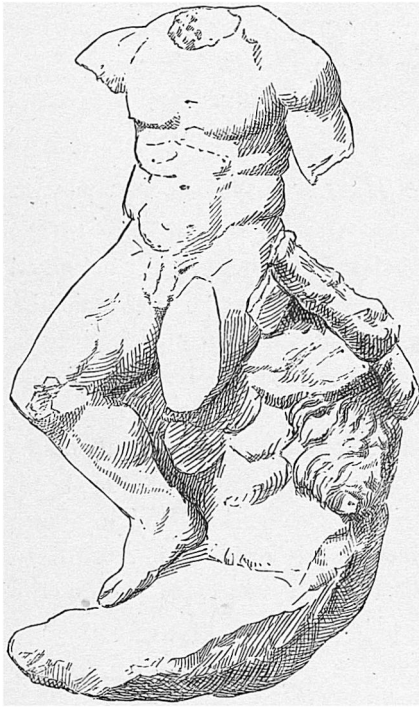


Fig. 6.—TORSO OF HERAKLES.

on a rock, in an attitude somewhat, *though not entirely*, similar to that of the Belvedere torso. The work, which is executed carefully and in a good style, is considerably damaged. The original head seems to have been struck off to make way for a portrait head, which has also disappeared. Both arms are broken off, the right a little below the shoulder, and the left a little above the elbow. The right leg is uninjured, while the left is broken off a little above the knee. The chief importance of the fragment consists in this, that it enables us partially to restore, almost with certainty, and in a manner no one would readily have dreamt of, the more famous torso. That the attitude of the two figures is somewhat different will not seem strange to any one acquainted with ancient *replicas*.

It is well known that Winckelmann, who wrote a rhapsody on the Belvedere torso, supposed it to represent Herakles on Olympus resting from his labors; but this view, though adopted by many, is plainly refuted by the fact, that the hero is sitting on a bare rock, and that his whole frame shows marks of intense fatigue and weariness. Heyne's view, according to which it is a *replica* of the Herakles Epitrapezios of Lysippos, is at variance with almost everything we know

respecting that work; while Visconti's opinion, that the torso was but part of a work in which Herakles was grouped with Hebe, was shown by Flaxman, in 1793, and by Jerichau, the owner of the collection we are describing, in 1845, to involve impossibilities.¹ It was found absolutely impossible to group a living model with another figure without placing the muscles of the back in a position utterly different from that of the muscles in the back of the torso. Indeed, Jerichau went even so far as to sculpture a group representing Herakles and Hebe, a work which laid the foundation of his well-earned reputation, but which is at the same time a visible proof that the Herakles of the Belvedere was never grouped with a Hebe. Visconti's chief ground for insisting upon this grouping was derived from the rough mark on the left thigh, which plainly shows that something once rested against it. It is here that the fragment we are describing comes to our aid, showing us how wide of the mark all guesses respecting the proper restoration have been, and yet how simply and naturally every difficulty may be cleared up. Whatever Herakles may have been doing with his right hand, it seems evident that in his left he held a club, which did not, however, stand against his thigh, as has been supposed, but rested on the rock almost horizontally, and was connected with the thigh by a *puntello*, the breaking off of which has left the rough mark of which we have spoken.² What remains of the right arm in our fragment suffices to show that it was not raised. Whether the hand held a cup, as some have thought, cannot be determined.

7. *A Female Bust, possibly an Artemis* (Fig. 7).—From a purely artistic point of view, this

¹ Vid. Overbeck, *Gesch. der griech. Plastik*, Vol. II. p. 291 (2d edit.), and Müller, *Handbuch*, p. 684, § 3.

² It is probable that the left arm, with the club and the *puntello*, was formed of a separate piece.

is perhaps the finest piece in the collection. It is of marble, about life-size, of beautiful, simple workmanship, and almost entirely free from mannerism. Only enough of the bust remains to show that a garment fell in folds from the left shoulder. The head is slightly bowed, and the face wears an expression of tender, pensive nobility. The hair, which lies round the head in long ripples, is bound in a knot, and falls down in a tress behind. The line which it makes with the low, broad, but intellectual brow, and still more the two curls, which in front form themselves into a sort of crescent, remind us forcibly of the Pourtalès Apollo head, now in the British Museum.¹ Indeed, altogether, the head of which we are speaking seems to bear the same relation to that as the Artemis of Versailles bears to the Apollo of the Belvedere.

8. *Hermes Chthonios* (Fig. 8).—This figure, which lacks little more than the head and the hands, is in height about 1 m., and of fair, but not very excellent workmanship. It is one of a large number of well-known statues, copies seemingly, more or less exact, of a Praxitelean original. Of these, the finest, found in a tomb in the island of Andros, is in the National Museum at Athens; the best known is the so-called Antinoös of the Vatican, which, however, is much inferior to the other.² Though I hardly think that the name *Hermes Chthonios* has previously been given to these statues, I have little doubt that this is their proper appellation, and that they all originally stood upon tombs. As this is a somewhat bold assertion, it may be necessary to give my grounds for it. That *Hermes* was *ψυχοπομπός*, or guide of the souls of men to Hades, is too well known to require more than mention. That he was regarded as, in some sense, the messenger of the dead, is not so well understood. And yet this fact is clear from numerous allusions in ancient authors. In the opening lines of the *Choëphoroi* of Æschylos, we find Orestes praying to him in these terms: "Hermes of the under-world, who beholdest even the deepest mysteries³ of thy father's kingdoms, be, I beseech thee, my savior and helper. For I, an outcast, have come to this land, and upon this grave-



Fig. 7.—HEAD OF ARTEMIS (?).

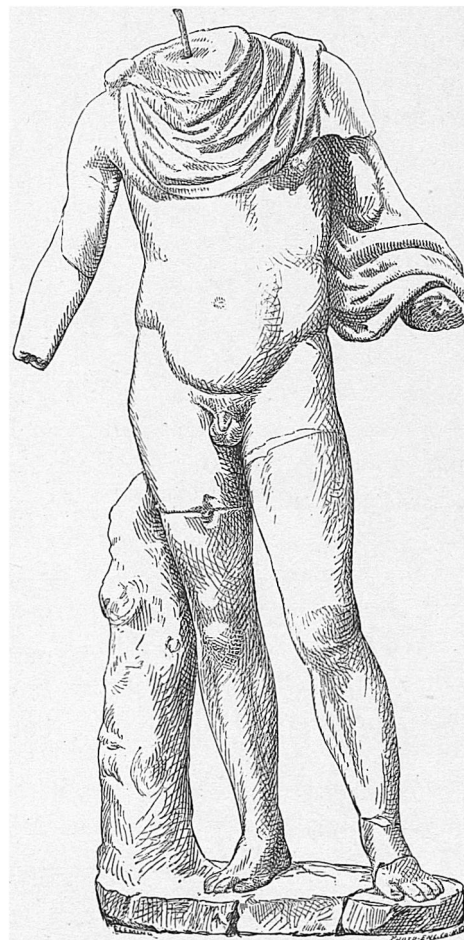


Fig. 8.—HERMES CHTHONIOS.

¹ There is a cast of this head in the Boston Museum of Fine Arts, No. 116.

² One may easily convince himself of this by comparing the casts of the two now standing side by side in the Boston Museum of Fine Arts. The *Meleager* of the Vatican and the *Hermes* of the British Museum belong to the same series.

³ This, I believe, is the proper meaning of *ἐποπτεύων* here. An *ἐπίπτης* was a person initiated into the third or highest class of the Eleusinian mysteries. Vid. Lobeck, *Aglaophamus*, page 39.

mound I call upon my father to list, to hear.”¹ And, farther on (lines 124 sqq.), when Elektra comes to the tomb, she prays thus: “Herald supreme of all above and all below, Hermes of the under-world, succor me with a message of assurance that the powers beneath the earth, guardians of the bonds of home and kin, and Earth herself, that bringeth forth all things, and, after she hath nursed them to maturity, again conceiveth of them, hear my prayers; and I, pouring out these drink-offerings to the dead, will lift up my voice, and say, ‘Father, have compassion on me and on dear Orestes, that we may yet possess homes and power therein.’”² It would be easy to multiply citations; but these two will suffice to show that, when a prayer was made at a tomb, Hermes was appealed to to report it to the departed spirit, and to bring back to the suppliant the assurance that it had been heard. I have no doubt that, when the *Choëphoroi* was acted, the tomb of Agamemnon appeared with a statue, or rather Hermē, of Hermes Chthonios on the top or side, and that it was to it that Orestes and Elektra addressed their prayers. Pausanias (X. 12. 6) tells us that there stood by the tomb of the Sibyl in the Troad a Hermē of Hermes, and that the fact was mentioned in her epitaph. And Theopompos, quoted by Porphyry (*Περὶ ἀποχῆς ἐμφύχων*, II. 16. 127), speaking of a certain person’s simple piety, says: “At the proper seasons he sacrifices every month at the time of the new moon, crowning with garlands and cleaning the Hermes and the Hekate, and the other sacred monuments of his family.” Lobeck (*Aglaophamus*, 1006–7), commenting on this passage, says: “Hence it is evident that the worship of Hermes Chthonios and of Hekate formed part of the private rites performed to ancestors, and I have no doubt that the statues of these two divinities were anciently nothing but sepulchral *cippi*, placed on the tombs of ancestors, of rude workmanship, and with no other distinction except that those belonging to men’s tombs had the phallus, while those on women’s tombs showed certain marks of female organization.” That, after the Hermes type was altered and settled by Praxiteles, the old Hermæ should have given place to statues of the god seems most reasonable. It appears that at first this type was copied without any reference whatever to the person on whose tomb the copy was to stand; but that, by and by, certain attributes recalling facts in the life or character of the deceased were added, and,



Fig. 9. — HEKATE (?).

finally, the head was made a portrait. The Andros Hermes has no such attribute whatever, nor has the one of which we are speaking; but the Vatican Antinoös has beside him the stump of a palm-tree, the symbol of a successful athlete; the Meleager has a boar’s head and a dog, marking the hunter; and a late copy, found at Aigion, and now in Athens, has a portrait head. Along with this last was found a female figure, somewhat resembling the so-called Pudicitia. I am inclined to believe that both represent Hekate, and that they stood upon tombs. Very similar is the female figure recently found in the columbarium by the Tiber, and now in the Tiberine Museum.

9. *Statuette of Hekate* (?). (Fig. 9.) — This beautiful little figure (0.70 m. with base), which lacks head, right arm, and left hand, has been considered to be a Hygieia, for no other reason than that it has a serpent coiling up on the left knee. It would be unsafe to make a positive assertion on the point; but I am much more inclined to believe that it is a Hekate,

¹ Ἑρμῇ χθόνιε, πατὴρ' ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι ἐγὺμμάχος τ' αἰτουμένω,
ἦκω γὰρ εἰς γῆν τήνδε καὶ κατέρχομαι.
τύμβου δ' ἐπ' ὅχθω τῷδε κηρύσσω πατρὶ
κλύειν, ἀκούσαι.

² Κῆρυξ μέγιστε τῶν ἄνω τε καὶ κάτω,
ἄρηξον, Ἑρμῇ χθόνιε, κηρύξας ἔμοι, κ. τ. λ.



Fig. 10. — ARTEMIS.

quiver strap passes over the right shoulder and under the left arm, leaving no doubt that the figure represents the huntress Artemis. The whole attitude and the expression are youthful, and remind us of one of the most beautiful of the Tanagra figurines.

11. *Sitting Female Figure* (Fig. 11).—This fragment, which lacks the head, both arms, and both feet, is seated in a chair, and clothed in double chiton. It is 0.51 m. in height, and is of somewhat archaistic work. The attitude reminds us a little of that of the Athena of Eudaios, but the absence of the Ægis shows us that it is not an Athena. The head evidently shared the same fate as that of No. 9.

12–15. *Male Torsos* of beautiful work, but too fragmentary to admit of identification. No. 12 probably represents an athlete. No. 15 has the head restored. No illustrations are given of these torsos, as they can be adequately represented by photography only.

16. *Athena* (Fig. 12).—This figure, of which the head and arms are restored in imitation of the Athena of the Capitol, reminds us strongly of that statue, which, however, differs from it in having the right, instead of the left leg forward. It is 0.65 m. in height, and of good workmanship.

There are other pieces in this collection well deserving of description; but, as I have already exceeded the limits of a magazine article, and have perhaps said enough to call attention to a valuable collection, which some of our museums might with advantage acquire, I will leave them to be treated in other connections.



Fig. 11. — FEMALE FIGURE.



Fig. 12. — ATHENA.

THOMAS DAVIDSON.